JOIN in and CELEBRATE

SACRED DANCE GUILD

newsletter

Winter Issue 1973-74 XVI 2

THE SACRED DANCE GUILD
invites you to the 1974 June Institute....

CELEBRATION ON BLUE MOUNTAIN!

June 18-21, 1974

Featuring the leadership of artists-teachers and meeting of new friends and the re-newing of dear friends.

(For further information and registration check in the Spring Issue.)

Special Announcements

February: 22: Religion and Art Symposium Pacific School of Religion Chapel, Berkeley, California. The focus will be on Drama, Liturgy, Dance and Humor. Contact Raymond Hoch-Mong at PSR for further information.

March: 22: "Chassidic Sabbath" to be performed at Temple Israel, New Rochelle, New York. Choreography by Alice Teirstein.

April: Spring Quarter 1974 beginning in April "Dance in Religion" will be a course offered by Jacquie Shaw at Pacific School of Religion. Weekly classes (probably to be held on Friday afternoons) will explore the disciplines of dance movement ...contact Jacquie Shaw at PSR, 1798 Scenic Ave., Berkeley, Ca.

27: Saturday 10 a.m.-5 p.m. "Dance for all Ages" an intensive all day workshop led by Jacquie Shaw and Doug Adams will explore how to help different age groups dance in worship and education to experience and express the faith. Contact Jacquie or Doug at PSR, Berkeley.

In April the Dances of Faith-Affirming Life, Louise Mattlage, director, and choreographer will appear at the Lutheran Church Conference in Stamford, Connecticut.

May: 30: Dances of Faith-Affirmation of Life, Louise Mattlage, will appear at St. Pius Roman Catholic Church in Fairfield Connecticut.

14: The American Association of Pen Women present Louise Mattlage in lecture demonstration in Fort Lauderdale.

Lecture-demonstration will be given by Martha Yates of Centerville, Mass., sometime in May for the AAUW - Cape Cod Branch.

June: 14: Louise Mattlage and group at the Bridgeport Public Library present a lecture demonstration on Dance in Literature.

18-21: BLUE MOUNTAIN!!!!!!

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Deadline dates for Newsletter items:
Fall Issue - August 15
Winter Issue - December 15
Spring Issue - March 15

Minutes of Sacred Dance Guild Board Meeting, November 30, 1973, Grand Rapids, Michigan

Present: Maxine DeBruyn, Kathy Muir, Pat Harper, Kay Clark

Treasurer's Report: Checking Account $978.00
A complete financial report will be made in Jan. '74 - a six-month statement. It is imperative that SDG members note the change of membership dues effective in Jan. 1974. Refer to Fall 1973 Newsletter.

Item: Maxine read letter from Toni' re further research into ways of r ducing cost of Newsletter due to increased postal rates going into effect '74. Toni' will let us know results as soon as she has a solution.

Item: A suggestion from Maxine and agreed upon by all present that Sacred D ice Guild Officers - Board Members a.d Publicity Personnel be printed in each Newsletter with a star before any new member's names when replacements have been made.

Item: Judy Andersen's resignation from the Board of Directors was accepted reluctantly. A replacement will be made as soon as possible.

Item: The Guild wishes to thank Toni' for money donated to the Ruby Henderson Scholarship Fund by herself and friends in memory of her husband, Larry Intravaia. We are all saddened by Toni's and Paul's loss and commend her for her continued dedication to the growth of SDG and for the monumental job she has done in developing the Newsletter into such an integral part of our organization.

Item: Maxine received a letter and covering check from Forrest Coggan for a two-year SDG sponsorship. The Board's appreciation is extended for his thoughtfulness.

Item: Forrest brought to our attention the value of investigating a program for Public Access Cable T.V. to help spread the word of SDG and perhaps attract a larger body of members or sponsors. If anyone is interested in this prospect and would like to be involved, please contact Maxine.

Item: The response of the SDG Board, Directors and Publicity Personnel to Maxine's request for reaction to the Ruby Henderson Scholarship Fund committee report was very gratifying and Maxine thanks you all. Further business on this subject will be reported as completed.

Item: The Board is most appreciative and grateful for the work of Mary Jane Wolbers as SDG representative in the National Dance Forum. The Board discussed the inclusion of SDG in the Dance Career leaflet to be published by NDG and all members present were in favor. Mary Jane will keep us informed.

Item: SDG is interested in the establishment of a Dance Hdqtrs. in New York City through which all dance organizations and their functions would be coordinated. Our financial commitment would necessarily have to be nominal.

Item: Re the AAHPER convention to be held in Anaheim, Calif. in '74. SDG voted at the annual meeting in June at Kirkridge to use $75.00 in setting up a booth. The Board has since reconsidered the expense and has declined the offer.

Item: Through the "no stone left unturned" fruitful efforts of Virginia Lucke - the Board of Discipleship of the United Methodist Church in Nashville, Tenn. was contacted by her in May concerning the '73 June Workshop in Kirkridge. A letter from Mr. James Alexander, Ass't Gen. Sec. of the Division of Education indicating interest in promoting the workshop with an announcement in their publication "Tuesday Mailing." An offer to spread the good word about the Guild through distribution of the new brochures to the "Tuesday Mailing" list was all the prompting Virginia needed to return a "yes" and give him further information concerning area workships and future Kirkridge dates for '74 and '75. 750 brochures were sent to Mr. Alexander - and we eagerly await results. Right on, Birginia!

Item: Maxine read a report of the Nov. 10 Sacred Dance Workshop at Bushnell Congregational Church, Detroit - written by Susan Gray, Director. Full details will be in the next Newsletter.

Item: A committee will be formed to revive and update the SDG By-Laws. Copies will be mailed for approval of the complete Board.

Kay Clark, Corresponding Sec'y
In the absence of Karen Russell,
Recording Sec'y

* * * * * * Recommended Reading * * * * * *

"Creative Movement in Reconciliation" by Margaret Taylor Chaney, $1.75. Write to her directly: 1326 East 58th Street, Apartment 1, Chicago, Illinois 60637. (Ed. Note: Anything coming from the pen of Margaret is challenging!)

"Barefoot in the Chancel" with Barbara Kress Black, consultant, $1.75, Unitarian Press, 25 Beacon Street, Boston, Mass., 02108.

"Faith Dancing, An Affirmation of Life" by Louise Mattlage, Exposition Press, Inc., 50 Jericho Turnpike, Jericho, New York 11753, $7.50 plus 45¢ postage.

(Ed. Note: If any readers find reading that is of import, do review, or at least send the names and place of publication. Share with us!)

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THE GUEST COLUMN (Doug Adams, SDG member of Berkeley, California, wrote the following article, which seemed to belong in this column.)

Jerusalem Congress on Religion and the Arts
by Doug Adams

The one dimension lacking at "The Herusalem Congress on Sacred Dance" was space. Every day and nearly every presentation was so filled that there was little room for growth (which makes me feel sorry for those who got in that Filled Inn before Joseph and Mary arrived!) That this Third International Congress on Religion and the Arts was featuring Paolo Soleri and other architects who advocate doing more with less made the overabundance in speakers and events all the more ironic. But the Congress had many beneficial results (not the least of which was that on my return to Berkeley, instead of moving into a two-bedroom apartment, my wife and I threw out half of what we had in our one-bedroom place; and we have been doing twice as much in one bedroom ever since!)

The two events (aside from Soleri's presentation) that allowed our sense of sacred space to grow most are suggestive for preaching, teaching, and even theologizing. That one event was designed by a sculptor and the other by a dancer may suggest some activities in which theologians should be involved to make break throughs in their own thinking. Paul Von Ringelheim's slide presentation spaced thoughts in such a way that we could feel ourselves extending out to touch and be touched by ideas which were new. (We all need to learn to be silent or to repeat the same words again and again--which in its own way is like being silent--providing space for people to grow.)

Ann Halprin's trance-dance event was heralded by nearly all participants as the spiritual highlight of the Congress. Packed together with 200 people in the courtyard of the Jerusalem Khan in the midst of the city, people came to that ecstatic state which we reach too seldom. After the event, we were asked to envision that place and event which in our minds would allow expression of the greatest ecstacy and spirit; and nearly all pictured a scene where they were alone in the woods with a flower or tree. (Such expressions were mildly ironic from those who had just expressed their highest praise for the compacted communal dance in the midst of a major city!) I envisioned being with my wife --eating and doing other things--a vision which may have arisen from a two-week separation from her, but which expresses a good Christian theology as well!

Modern men and women are intent (as far as they allow themselves intensions) on a painless life; and a quest for a painless life leads finally to the elimination of other people (who in spite of all our best efforts never are quite as soothing as a good pipe or a comfortable old chair.) People are always moving and sometimes even growing which is terribly disrupting to our neatly arranged pattern of life and

thought. (Theologians never will forgive God for coming as a child who is always outgrowing the nicely tailored outfits they have taken so much time to design for him.)

That a sculptor and a dancer should provide the growth experiences for theologians suggest that some truths are like sculptures or human bodies which we must approach and experience from many different perspectives in order to know. As no photo of a sculpture captures the whole work (I took 20 slides of Picasso's "Profile" in the Billy Rose sculpture garden and still missed many important features), so no theology from one perspective is adequate to express the truth.

William Soan Coffin suggests optimistically that when we all get to heaven, God will not examine us carefully about our beliefs. Instead, he will turn to us and say (as any home-town friend might say after our return from a trip), "Let's see your slides!" By remembering to move around and approach each other and truths from several perspectives, we ought to be able to give Him an interesting show.

"Bit" Reviews

From Virginia Lucke:

Boston: National Center of Afro-American Artists presented Langston Hughes' Gospel song play "Black Nativity" for 4th year at Elna Lewis School of Fine Arts, Roxbury, Dec. 15, 16, 20-23, Producer John A. Ross, Choreog. George Howard, "special direction" Vernon F. Blackman. "The show recalls the Christmas story with poetry, dance and gospel celebrating tradition of black religious music; reflecting Western and African values that shaped it; has been characterized as unusual and exceptional extension of Hughes' poetry" 2 vocal groups; Black Persuasion and Children of Black Persuasion; 2 dance groups: Primitive Dance Co. and National Center Theatre Co. ...Boston Globe 12/14/73, p. 52.

Boston: from a poster corner of Boylston and Public Gardens 12-18-73: The Christmas Revels in Celebration of the Winter Solstice, A Masque of traditional and ritual dances, processionals, carols and drama directed by Carol Langstaff at Sanders Theatre 12/31 8 p.m. 12/22 and 23, 3 and 8 p.m. Holly and Ivy Dancers, Arlington-St. Marks Dance Co., Boston Country Dancers....

Toronto: Arlington-Street Unitarian Universalist Church presented a feminist church service in 1973, Toronto General Assembly in which 40 women were involved in presentation of personal statements, about women's life experience in music, dance--audience participation. Reported by Betty Cottin Pogrebin, Ladies Home Jrl. 12/23/73, page 54.

Boston: "American Genesis," Paul Taylor's 65th creation had world premiere, John Hancock Hall, Oct. 12, 13. Choreographer unites Biblical narratives (Eden, Cain, Abel, Noah) with American history and idiom (arrival of the Pilgrims, settling frontier, rise of minstrel show entertainment) in blend of modern dance and theatre. Boston Globe 10/9/73, p. 24.

New York: 12-2-73 Washington Square Methodist Church. Robt. Streicher Dance Co. presented "The Exstasy of St. Theresa." 12-4: Trinity Church Broadway and Wall Street "Trinity Mass" work by Robt. Yohn to score by Michael Kamen as part of worship service and other works by Yohn, Nada Reagan, Natalie Richman, Carol Conway, Beverly Brown--The Greenhouse Dance Ensemble United Press International in Cape Cod Standard Times: "Jews around the world marked the beginning of Hanukkah Wed. night - the 8-day festival of lights. Soldiers on the front in Middle East danced and told jokes, troops in Israeli-occupied Syria near Mazrat Beitjann laughed, sang danced as a traveling navy group entertained them."

Marcel Marceau: NY Times 11-25-73, p. 44 describes his amazing control: "You must become a unit, not self-centered in ego but self-centered in concentration.... Mime can show that man is so simple and so complicated at the same time, that he is like the universe. The cosmic mime," then he adds cautiously "But one must

not forget the earthly necessity of making people laugh by sliding on a banana peel." Some titles of his mimes: "Death Before Dawn," "The Creation of the World," "The 7 Deadly Sins," "The Cage"--a metaphor for man and his identity, a man trapped in a cage becomes smaller and smaller, does finally escape only to be almost instantly trapped again. The "Maskmaker"--white-faced clown tries on 7 masks, is prisoner of each in turn. To tear off last mask is obliged to crucify himself.

From The Messenger, Friday, Sept. 14, 1973, page 8:
Walking: Exercise in Spirituality by Mike Verschaven

"In Catholic cult and ritual, there is a rich tradition of postures and gestures to help us in our private and communal prayer. I would like to dwell on yet another area of expression, that of 'walking.' Known traditionally as procession, walking is rich in meaning and can be helpful to our prayer and lend insight to our ministry.

"Walking is the primary posture or attitude of discipleship. It is that which the disciple learns first from the Master, and must continue to do each day of his ministry. For it was 'as He was walking by the sea of Galilee' that Jesus issued the call 'Follow me.' (Mt 4:18) Thus it was that the very first response Jesus demanded of his 'followers' was walking in a literal sense, putting one foot in front of the other in imitation of Him. Perhaps it is rather pedestrian to dwell on such an insignificant detail, however, everything that discipleship means can be summarized in this simple action. For, it is at the precise point at which one begins to walk and follow Jesus that one's complete life changes. With regard to the original twelve, this change was immediate and dramatic. Aligning their footsteps with those of the Master caused them to adopt His life style--a life style which he described: 'Foxes have holes and the birds of the air have nests, but the Son of Man has nowhere to lay his head.' (Mt 8:20) Clearly, the walking and following of Jesus takes one away from past security and leads one in lifelong procession.

"For the first disciples, following in the footsteps of Jesus led them into the towns and cities of Palestine with the mission to announce the Good News. And curiously enough, the disciples' feet were very important in this ministry. In examining the Gospels, we see some of Jesus' specific instructions regulating their ministry. There are precepts which concern the walking in and out of towns, shaking dust off one's feet, and not turning steps towards pagan countries. The association of ministry with walking even goes back as far as the prophet Isaiah where we find that famous passage which foreshadows the apostolic mission: 'How beautiful are the feet of them that preach the gospel of peace and bring glad tidings of great joy.' (Is 52:7)

"As twentieth-century disciples who let our 'fingers do the walking' in the hallowed pages of a well-worn scripture, we can become aware of the numerous paths one can walk with Jesus. For instance, there is the walking with Jesus that leads into the desert, 'to a lonely place,' where one fasts and prays in order to know the Father's will. This is no easy journey and exposes one to all the dangers and pitfalls of temptation. More often than not, we might experience the aimless wandering walk which is reminiscent of Israel's desert experience. With indecisive and uncertain steps, we shift through the sands of doubt and loneliness seeking some concrete experience of God. However, the desert walk can be a moment in which God will speak to us in the silence of our hearts. Indeed, it is with positive Christian hope that we turn our steps toward the desert, for the sandal prints of Jesus and generations of His followers cover the place.

"Besides the desert walk, there are yet other ways of walking with Jesus. There is the saunter through the cornfields on the Sabbath as well as the momentous walk to the mount of Transfiguration. There is the astounding walking on water which was the experience of Peter. However, like Peter, our lack of faith is more likely to leave us treading water than being on top of it. And then there is the unforgetable final journey with Jesus to Jerusalem, the triumphant

procession of Palm Sunday, and the traumatic way of the cross. Truly, the ultimate step in the discipleship and following of Jesus is that one which leads to Calvery. 'Anyone who does not take up his cross and follow in my footsteps is not worthy of me.' (Mt 10:38) in a very real sense, then, the following of Jesus is a dead-end proposition for the persistent disciple. But, the journey does not end on Calvary. With the women disciples of Jesus, we too can make that excited and hurried walk away from the empty tomb of Easter morning and announce the unexpected good news.

"In addition to the many scriptural allusions which encourage us in our walking, there are obvious natural reasons for including it in our prayer. Walking is symbolic of journey, search, and quest. It can represent our longing for God and a restlessness that will no longer wait for Him in silence. Often, we might stroll in quiet meditation seeking the Lord, other times, it is with militant strides that we pursue Him. Walking gives expression to the inexpressible cravings of the soul. It unites the body and soul through physical and spiritual exercise.

"Walking in procession has real significance in the Church's celebration of the liturgy. It is with the deliberate steps of faith that the congregation approaches the table of the Lord in the Eucharist. After the profound and solemn encounter in the sacrament, the people move on and push outward into the streets of the towns and cities, a pilgrim people renewed and refreshed. Walking also serves as a vehicle of expression in the other sacraments. For example, in Baptism, adult candidates are asked to step forward and state their intentions before the congregation. The same is true for the candidates for Holy Orders and religious profession. One responds to the call of the bishop--the call to vocation and discipleship--by literally and symbolically stepping forward. And among married Christians, who can forget the memorable walk down the aisle of their wedding day? This dramatically symbolizes the walk into a new way of life and the call to a new level of love and sharing.

"I would like to end these rambling thoughts on walking with a consideration of perhaps the most exciting encounter with God achieved through walking. It is the walking which is done with another in friendship. How many times have friends walked together, discussing the deep concerns of their hearts while probing the Scriptures, and suddenly become aware of the presence of Another? This indeed was the experience of the disciples on the road to Emmaus, who quite unaware at the time, soon discovered that Jesus had been walking with them. Is it not possible that even today, Jesus continues to do what he liked best--that is, walk in the company of His disciples? Indeed, walking with a friend, while being aware of the presence of Jesus can be most concrete experience of discipleship. More often than not, this type of encounter with the Lord, through the other, will transcend our wildest expectations.

"Whichever way we walk--whether it is alone in soul-searching solitude, in the company of another, or with an entire community in liturgical procession, we confidently await the day when our steps will lead us to the closest discipleship with Jesus, final communion with Him."

From The Messenger, Friday, Dec. 21, 1973, page 11:

Members of the Milwaukee Repertory Theater enact the visit of shepherds to Mary and Joseph during a part of a cycle of medieval Mystery Plays produced at Milwaukee's Performing Arts Center. (This series was performed during the Christmas season.)

LETTERS TO THE EDITOR

Your Editor received so many letters with reference to the last Newsletter that all I will say is thank you for your caring. But I would like to include one letter that is very poignant--It comes from Ms. Patricia Lund Lers, 625 Harvard St., Wilmette, Ill. 60091:

"My Reaction to the Newsletter....

My reaction to the Newsletter is very emotional. I am both frustrated to tears that I cannot be present at some of the reported beautiful happenings; and overjoyed that so many beautiful events are happening. Then, too, I have had experiences related to some of the news.

I sat at Ruth St. Dennis's feet, while she told me she was revealing some of her secrets to me, in Chicago, 1957. I was a student at Jacob's Pillow in 1972, the first year Pappa Shawn was not there. I saw all their dance movies, and heard quotations of things they had said (all summer). Barton Mumaw danced Ted Shawn's "Whirling Dirvish," and taught us several of Ted Shawn's dances. We also saw other performances of their choreography, including performances by Marion Rice's Denishawn Dancers. We also saw Carmen de Lavallade's "Creation," danced several times on the Jacob's Pillow Stage; and she danced in "The Memorial: In Celebration of Ted Shawn."

These stirred-up memories leave me both sad and overwhelmed. Right now, I want to jump up and do something for the prupose of enlivening Sacred Dance; besides fighting conservatives in the Chicago Northshore Suburbs.

God help us,
Pat"

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Sunday evenings: Religious America, a half hour survey of Americans and their faiths. As reported by Clifford A. Ridley in The National Observer, Feb. 2, 1974, p. 22: "In two of its first three instalments, for instance, Religious America has visited with a group of Pentecostal Christians and with the Hasidic Jews of the Lubavitcher movement in Brooklyn....As a series, I suspect, Religious America may suggest only one thing: that for all the rumors of God's demise, there are plenty of us who still Believe, in ways almost as varied as the land that sustains our belief...."

"Black Nativity" goes national on TV by Mark Stevens from The Christian Science Monitor, December 27, 1973.
"...the film crews from 'Black Journal' have been meticulously filming Langston Hughes' gospel song-play, which retells the Christmas story blending poetry, dance and gospel music. Although 'Black Nativity' has been shown on Boston television stations over the past few years, this will be the first time that the production will have national exposure. The program will be aired Feb. 26, on the second program of the next season of 'Black Journal.'..."

"""""""

around skirts over body suits. At a family Advent potluck dinner on Dec. 6 they danced the Lord's Prayer (spoken) as part of the program in the Sanctuary. For the last rehearsal on the 2nd the parents were invited and the choreography was explained.

Carolyn Hastins - director of the Sacred Dance Choir of the First Congregational Church, Phoenix, reports that on Youth Sunday in October eight girls and two boys participated with the Congregation a litany with movement. They came in with banners that had on them the responses of the Congregation. On the 16th they shared in the Children's Christmas Pageant by dancing to a peom centered around the manger. On Christmas Eve they danced a Folk Song "Baby What You Goin' to Be" by Natalie Sleeth with the choir singing the piece.

Mrs. Ferris W. Bellamak - the Gerard Sacred Dancers of Gerard High School in Phoenix under the direction of Mrs. Bellamak have been very busy. On October 17 they danced for a Women's Fellowship Group in Scottsdale. The dances: "The Spoken Lord's Prayer" from the Bible (no Music); "Why Me Lord", by Kris Kristoferson; (reading from Deuteronomy 32 with instrumental background) and "Peace" a recording from the Monks of Weston Priory, Vermont. December 2 at St. Barnabas on the Desert Episcopal Church, the group did "Prepare Ye the Way of the Lord" from soundtrack Godspell; "The Spoken Lord's Prayer"; reading from Deuteronomy 32; and a Rock Devotion "Jesus is Just All Right With Me" by the Doobie Brothers. Also the same date they did "Prepare Ye the Way of the Lord" for two Masses at the Franciscan Renewal Center. There was a Mass for teenagers at the Center and they did "Prepare Ye ..." on Dec. 17 at the Arizona State Mental Hospital and on the 19th at the Center they did "O Come O Come Emmanuel." "I Can See Clearly Now" was done on Christmas eve and morn at the Center.

Susan Bauer - besides being involved in the planning of the workshops she has been busy working with local groups from an educational approach, i.e., giving them an historical and Biblical background to Sacred Dance and involving them in some creative movement ideas for congregational worship. While home in Wisconsin she hoped to spend time talking with people there; January 26 she was a leader for a workshop in Tuscon; and then did a Sunday morning worship service in dance on Jan 27. It is the Church where Susan and her husband are members. She feels she will have a chance to work with small groups as a support base as well as to give them a chance to experience movement. (Susan said she received a letter from Jane Mudgett in Albuquerque, N.M., and three people from her Church did "Prepare Ye the Way of the Lord." She reports that they have interested people - if they could just get their schedules together--sounds familiar!!)

CALIFORNIA -

To Sacred Dance Guild Members, California Branch
From Jacquie Shaw and Doug Adams
Concerning Upcoming Dance Events and Workshops and Resources
During this last year our guild membership in California has tripled! This resurgence of interest and activity with dance in religion is reflected in the Fall Issue of our National Sacred Dance Guild Newsletter.

We are convinced that the guild services (the rich fund of ideas for dance in every national newsletter and the notices of workshops, resources, and other persons in the field) would be not only of interest but also of great help to many others in our churches and schools.

With the resurgence of interest, now is the time to invite others to attend a sacred dance workshop, organize a workshop, or join the guild.

(Ed. Note: Your Editor speaking on behalf of all SDG Members feels the above could be the goal of all members.)

To assist each other in spreading the good news of guild activities, this extra mailing conveys 1) a list of upcoming workshops and events; 2) a Sacred Dance Guild brochure to pass along to someone else; 3) a report form so that the dance events which touch your life may be shared with others in the next national newsletter.

Let us know whatever ways we might assist you in spreading the good news. (We would be happy to supply you with additional copies of the SDG brochure, names of others

in your area interested in sacred dance but who have not yet joined the guild, answers to questions about bibliography, workshop techniques, etc.)

A simple announcement (at denominational meetings, church meetings, through church newsletters, at other workshops on education) that you are a guild member in Sacred Dance and would be happy to share resources with others who might like to explore using dance in worship and education will lead to surprising responses (sometimes from those you would never expect!).

We wish you a new year filled with unexpected responses!

(Ed. Note: Your Editor felt this letter should be shared to promote others to go and "do likewise.")

Doug Adams led The San Francisco Congregational Church's Women group in the Tripudium step to Christmas Carol, arms linked in December.

Barb Cernohlavek and Penny Mann led Workshop in Dance and Creative Movement at Asilomar October 8-12, 1973 for the Minister's (and wives) Convocation, 3-5 p.m. four afternoons for anyone who wanted to come - usually 10-15 shared. A good experience for some of the ministers or/and wives that attended to be in an accepting group that respected where each person was at in his ease of body movement. A few went home thrilled that they could "move!"

Barbara Cernohlavek and the Eden Sacred Dance Group led workshop for Teachers in "Creative Movement in Religious Education," Eden United Church of Christ October 25, 1973. There were warmups, chance to talk re experiences, imagination time, time to understand feelings and time to show ways to express emotions and feelings and time for the experience of creating a dance.

Penny Mann reports as ½-time Stanford Campus Minister about her ad hoc student group led a procession of people for a Thanksgiving service at Stanford's Memorial Church into "Now Thank We All Our God." They carried baskets of fruit filled earlier by the congregation. They did simple movements to the call to worship (Deut. 26:1-3; 5-10) which moved immediately into the Doxology with the congregation singing. The text for the morning was the Ten Lepers. As that was being read a flute improvised in the background. The dancers moved as a "wounded clump" of all people down an aisle and up the chancel steps. The moment of healing and of one turning back to praise was done to flute music after the reader finished. Visual addition to the prayer of intersession and held poses during spoken confession and movement in this service added feeling and energy (wholeness) to the liturgy -- not performance only of the movement.

Elaine Friedrich reports that she has started a weekly prayer/dance group at St. Augustine's-by-the-Sea (Episcopal), Santa Monica. The emphasis is on the deepening of personal and group prayer. This is not a performing group.

Rev. Judy Rock of the Ecumenical Sacred Dance Group used a movement interpretation of the Lord's Prayer with a women's prayer-study group. The group did the movements while they sang the prayer. Many women had never experienced this kind of movement, and expressed delight that their bodies could also pray! Taught the Israeli dance Mayim to fourth graders studying the Old Testament. Girls loved it, boys did not. As last part of an Advent Art Festival and on Dec. 23 at First Congregational Church of Auburn and at Pioneer United Methodist Church did original choreography of folk-hymn "Lord of the Dance" using choir, guitar, and organ as musical accompaniment and involving the congregation in singing the choruses.

ILLINOIS -

Margaret Taylor Chaney presented a Workshop for Christian Education Workers at Cherokee Christian Church in Kansas City, Missouri. The purpose was motivation for congregational movement involvement using "O Come Emmanuel." They expressed searching, disillusionment and discouragement in stanza one, affirmative and mysterious presence of God in our midst in refrain and adapted refrain to "Rejoice, Rejoice, Emmanuel is come to us and with us all does dwell."

Margaret danced "I Wonder as I Wander" accompanied by flute and vocal for a Christmas Chapel Service at St. Paul School of Theology in Cherokee Christian Church, Kansas City, Missouri. Also a

Presentation, message and involvement of the congregation participated in: "O Come, O, Come, Emmanuel," "Go Tell It on the Mountain," "Standing in the Rain," by Sydney Carter using singers and action of the chorus.

Faith Clark reports that the International Folk Dance Troupe of Western Illinois University did the Shepherd's Dance from "Amahl and the Night Visitors" for the United Methodist Church service on Dec. 9 and for the Logan Elementary School on Dec. 7, 1973. This was done with orchestra, singers and dancers. The music is by Mennotti.

Toni' Intravaia, Carbondale, reports she was part of "Meditations on the Nativity" by Milburn Price, interpreting "Prayer of St. Francis" as part of the dialogue on Peace at Christmas. As part of the Christmas Program for the Morning Etude and as part of the Senior Citizens Worship Service Mrs. Intravaia repeated this prayer and others in words and movement. Lori Crocker and Toni' were part of the Youth Concert Series doing "Song of Galilee" on Jan. 20 at Southern Illinois University.

INDIANA -

Sister Mary Carroll Schindler from St. John the Baptist Convent in Newburgh, Indiana presented an Interpretive Dance to James W. Johnsons' "Creation." This was also done on TV in an Advent show called "All Creation Stands on Tiptoe Waiting." She danced to words of "Magnificat," Mary's hymn of praise for a special Mass. A background of the violin playing improvised music and Sister read as she danced. For a special liturgy at Mass, Sister Schindler danced to "Oh, Had I a Golden Thread" by Judy Collins.

IOWA -

From "They Worship in Dance" by Jane Boulware, Des Moines Tribune, Sat., April 21, 1973.

"....The 'Easter Event' will be presented by the Faith Interpreters, an ecumenical interpretive dance group of high school students directed by Mrs. Roselyn Harbart ....On Maundy Thursday this week, the dancers executed a 'Passover Event,' dramatizing the correlation between the Jewish Passover feast and the Christian observance of the Last Supper....Being a member of the Faith Interpreters is a call to commitment, Mrs. Harbart emphasized, a commitment to share one's faith through the art form of dance...."

MASSACHUSETTS -

Joan Sparrow of Concord, Mass., gave a lecture-demonstration at Orleans on Cape Cod on Oct 17 for the District Woman's Club Past President Association. Although her topic was "Interpreting Dance," the lecture-demonstration really focused on the people who influenced her understanding of dance, including some of the leaders of SDG workshops and institutes. Ms. Sparrow ended her program by dancing the 8th Psalm which she had previously choreographed. By the way, Joan reports the SDG workshop in Concord on Nov. 10 seems to have been a great success and that Carlynn Reed has another workshop scheduled for East Providence on Jan. 19.

The Hancock United Church of Christ, Lexington, Mass., now has two sacred dance groups. The Senior Sacred Dance Choir made up of six girls in grades 10-12 is directed by Sybille Volz, and the Workshop or Junior Sacred Dance of 15 girls in grades 6-9 is under the direction of Bonnie Meier. The senior group participated in the church's Youth Service, dancing "Lord of the Dance" for the offertory. They were accompanied by two guitarists and three voices. After the collection, they danced the doxology with accompaniment provided by the High School Youth Choir (a vocal group) and with the whole congregation joining in. On Dec. 9 the two sacred dance groups, together with the High School Youth Choir, took part in a late afternoon candle light ceremony at the Church of Pilgrimage (Congregational) in Plymouth, Mass. The danced portion of the program consisted of nine numbers with a variety of accompaniment, including a candle light processional accompanied by taped French medieval music. In their own church the two sacred dance choirs participated in two morning services on Sunday, Dec. 23, when the children's choirs, the High School Youth Choir, the speaking chorus, and instrumentalists joined them in a performance of "The Shepherd's Pipe" with songs, music, and poems taken from the piece of the same name by Marlys Swinger. Other Christmas music and songs were incorporated in the production, and the

dance choirs danced the prelude, the shepherds, the three wise men, and "The Candle," a poem.

Toni Scott, director of the Sacred Dance Choir of Pilgrim Church of Sherborn, Mass., reports that the group danced the Lord's Prayer, Lord of the Dance, and Long Road to Freedom by the Medical Missionaries for the 100th Anniversary Festival and for the Women's Fellowship at Grace Episcopal Church in May and September. The same program, accompanied by a guitar and three singers, was repeated during a Sunday service in Oct. for the Federated Church in Ashland, Mass.

Jean Arcoleo is now sharing the directorship of the group with Toni. Toni says that she feels very fortunate in having found a co-director with a modern dance background, and the group meets with her and Jean once a week for dance technique except when preparing for a service when the time is devoted to choreography. For Thanksgiving twelve girls danced to "We Plough the Fields." Six of the girls interpreted the words of the verses at the front of the church, and the other six processed up the outside aisles on the refrains. They carried vegetables and fruit to place on the altar. The dance was accompanied by organ music and the choir on the first and third verses. The second verse was spoken and interpreted by two of the girls.

The motion choir of the First Parish Church in Dorchester, Mass., under the direction of Carol Davis, performed at a worship service at the Harbor United Methodist Church, Scituate, Mass., on April 5. The group also participated at their own church in the Youth Service on June 10, the Father's Day Service on June 17, Loyalty Sunday on Oct. 28, and on Thanksgiving Sunday, Nov. 18. On Dec. 10, the choir danced in a Christmas program for the Altrusa Club at the Harvard Club of Boston. The worship service at Harbor United Methodist Church was designed to feature the choir. It appeared in the Lord's Prayer, The Beatitudes, Last Night I Had the Strangest Dream, and Prayer of Protection. The service was held in the chapel and marked the first time sacred dance had been performed in the church. Ms. Davis says all comments were complimentary, and the choir has been invited to appear again at some future time. For Youth Sunday the choir interpreted the 23rd Psalm, "The Lord Is My Shepherd," and for Father's Day gave a premiere performance of "Faith of Our Fathers." A three-part presentation of "Exodus" with narration taken from Scripture was the choir's offering for Loyalty Sunday. Current events now taking place in the Middle East made this story of the ancient conflict between the Egyptians and Israelites a most contemporary piece. "Now Thank We All Our God" expressed gratitude for the many blessings bestowed on us by the Creator and proved a suitable vehicle for Thanksgiving Sunday. The Christmas program for the Altrusa Club included "The Lord's Prayer," by the full choir, "The Lord Is My Shepherd," a solo dance/recitation by the Director, and "Bring a Torch, Jeannette Isabella," the joyous French carol, by the entire ensemble.

Harwich Center Congr. Church - Christmas Eve Candlelight Service - Leslie Wolbers (Mrs. Chas. W. Sr.) working with youth minister danced "I Wonder as I Wander" as recorded by Percy Faith's string orchestra. Charles Jr. will read the words of song. Leslie and Meryl Miller danced duet, solos, movt. dialogue developing definition of charity. Background music "Sweet Child" Clayde Gervaise (Tantangle Record - Reprise Div. Warners from Record S. # 6334) Narrator Kathy Garigan; slide projected back of chancel--winter village scene. Colored lights change as symbols for charity-yellow, kindness-pink, beauty-blue, peace-white, movement themes; costumes keyed to same color symbolism. Script: Man meets charity and is brought to kindness, beauty and peace. Man asks: "Who is Charity's father?" Response: "You know Him well, He is your Father, too."

Osterville: 12-16-73 - "Oh Happy Day" a celebration of the birth of Christ was presented by the United Methodist Youth Fellowship for their Christmas happening. This was a production of Harwich Winter theatre with cast of ten, 13-20 year olds. Was a mini-opera, books and lyrics by Susan Kosaff, music and direction by Jane Staah. "Depicts the Nativity in super mod dress. Movement for 'It's Happening in Bethlehem' group choreography reminiscent of old Bolshoi plays that toured from post-revolutionary Russia; group and group movement depict a character - is boisterous and unique." "O Happy Day" opened in N.Y. City, Bijou Theatre Dec. 27.

New Bedford - Group of teenagers from the Regina Pacis Center presented Puerto Rican Christmas customs - Spanish rituals in story, song and dance for Dec. meeting of Catholic Women's Club, Dec. 13, directed

by Mrs. Lydia Cornier. (The Anchor, p. 8)

Winchester, McCall Jr. High School, Dec. 14, 15. 42 children ages 5-17 directed by Mrs. Carlene Samoiloff from Moscow Art Theatre produced Noah's Flood. Done under auspices Winchester Community Theatre, Inc. "Children guided every aspect of the performance: Poster ideas incorporated in stage design, dialogue improvised original music by Jane Flint. Much contemporania, such as ecology brought into the Bible story." 2 acts - Ark embarks - Arc lands. "In one scene Mrs. Noah catches king of beasts polluting ocean and reports him to the Big Man. God is consulted and the mightly lion has to peel potatoes for dinner. At a kind of amateur night on the Arc a lanky teenager does slinky dance as ostrich and motley crew of zebras and leopards and 2 kangaroo break into Charleston." Reviewed by Caroly Clay, Boston Globe 12-7-23, p. 37.

MICHIGAN -

"The Little Lady Who Couldn't Learn," created and directed by Harriet Berg, was presented Sunday, Dec. 16, 1973, Jewish Community Center, Detroit, Mich. at Aaron DeRoy Theater. A special Hanukah treat for young people of all ages. A glittering spectacle with authentic dances, music, and costumes including a Hanukah pageant in Renaissance style.

From Grand Rapids: Barbara Stanton is directing the First United Methodist Liturgical Choir this year. A Service with Workshop was presented in Caloma, Mich. All Good Gifts by Stephen Schwartz from Godspell was rearranged from the soundtrack and used in a Thanksgiving Sunday service. "Do You Hear What I Hear" will be done at the First United Methodish Church as well as the Grandville-Jenison Congregational Church. This was danced by Barbara, her assistant director, Lisa Ammond and the only male dancer in the group, Mike Weslaitis. They were accompanied by the church choir. "7 o'clock News/Silent Night" by Simon and Garfunkel will be danced. It begins with the minister reading excerpts from a news report (crimes, strikes, accidents, etc.), when the groups' singer Mary Scovel will softly begin to sing Silent Night. She will build in volume until it completely covers up the news report.

Pat Harper presented "Sleep in Heavenly Peace" (Silent Night) by Barbara Streisand, A Christmas Album to Zonta Club (Business and Professional Womens' International Service Club at their Annual Christmas party. A paisley print velour a-line robe was worn with a deep burgandy wide velvet insert collar at neckline. The emotional reaction from the audience was a precious gift for Pat.

From Muskegan, Michigan the Central Methodist Liturgical Choir, directed by Mrs. Janet Russell, presented a Christmas Program for the Quadrangle Club. Candle Passing and Ave Maria were part of the program as well as a folk dance and the 48th Psalm. Christmas Eve in the church Sanctuary the group repeated Candle Passing and Ave Maria.

Celtic Cross Presbyterian Church Choir Dancers, Warren, Michigan, directed by Louise Paquette, presented their first sacred dance. Most of the dancers are high school and junior high. One of the school teachers had experience in dance and she did the choreography with suggestions from all. Their first work was "O Come O Come Emmanuel". Eight dancers danced three verses of the hymn while the choir sang.

The Interpretative Dance Group, Peace Lutheran Church, Pontiac, Michigan, directed by Dee Holm, presented a Christmas Program at the church. The Junior, Senior, and Youth Choirs as well as the Senior High Choirs sing alternate Sundays. One of the vocal numbers was "Lord This Day the Children Meet." "Mary, Mary" was interpreted by the Dance Group. Dee requests some ideas for interpretive dance movements. Write her at 5825 Highland Rd., Pontiac, Michigan.

Bobbie Bates, director of the Rhythmic Choir, United Presbyterian Church of Okemos, Okemos, Mich. relates that her group has grown to nine members and very little space to work. They were most grateful for Mr. Coggan's suggestions on processionals at Bushnell Congregational Workshop in Nov. and put some ideas to work immediately. They also are using much of a Hernate movements with only part of the girls moving at once to allow for larger movements in

their limited space. "We continue to grow in Christian love." For "There's a New World Coming" they used a soloist who played his own guitar. Afterwards he told the group that although he had sung the song many times never had it held so much meaning for him. The Rhythmic Choir also presented "Oh, Holy Night."

Marjory Priest, Director of the Methodist Sacred Dance Group of Belleville, Mich. had a beautiful Thanksgiving Eve Service entitled Harvest Sacred Dance Service. It was presented at the church as well as the Whitehall Rest Home. They had a Recessional down center and side isles in church and from front they brought bread, grapes, apples, flowers, Indian corn, wheat, pumpkins and gourds with which they decorated the altar. Presented: "They'll Know We are Christians By Our Love," "Lord of the Dance," "Psalms 92:1-4," "Tell Me the Stories of Jesus," "Corinthians Chapter 13", "Antiphonal Prayer," "Lord's Prayer," "Lord of Life" (Edelweiss) "Joyful, Joyful," "Praise God" (Doxology) "All Good Gifts Around Us," "Thank You for Giving Us the Morning," "We Gather Together," and for the Benediction, "May the Lord Bless You." Christmas interpretations presented in church as well as the Garden Club were: "Go Tell It on the Mountain," "What Child is This," "Do You Hear What I Hear," "O Come Little Children" and "There's a Song in the Air."

Suzanne Gray, Director of the Bushnell Congregational Church Sacred Dance Group, Detroit, Mich. has been very involved in sharing Sacred Dance. A Sacred Dance Workshop was held at the church for the purpose of sharing and learning experiences in worshipful movement. On the staff was Forrest Coggan of East Lansing, Mich. with a wealth of experience in the field of dance. Gary Schaaf of Detroit, Mich. presently touring with the Wisc. Ballet Co. was the second member of the staff. Gary Schaaf is a young dancer and very enthusiastic in working with young people. Gary worked with Suzanne's group in the fall and the dancers enjoyed him. Suzanne said that Forrest Coggan did a wonderful job. "He is a warm very patient soft spoken man and he taught us the most beautiful Inca processional based on the Harvest. He also brought sound movies of his dancers doing Missa Creole which left everyone wishing they could see the group in person--beautiful costuming and music." Forrest Coggan also brought LaRainne Jones with him and she gave a very interesting presentation on Labanotation. Many people had never seen or heard of it. (Ed. Note: Wouldn't it be a good idea to have some of these sacred dances notated, both for liturgical and historical reasons!)

Sister Ann Chester and Sister Pat Nagle from the Kresge House of Prayer worked with the group on spontaneous group approach to sacred dance. Sister Ann Chester had a workshop with Margaret F. Taylor several years ago which spurred her interest in Sacred Dance. "She was so delighted to come work with us - which has a deeper meaning to me. One lovely lady (Mrs. Taylor) inspiring another lovely lady who in turn has inspired me and who knows how many others." Participants in the Sacred Dance workshop were varied and contributed much to the success of the day.

A group of four dancers from Ann Arbor, led by Joan Woodward, did "Joy" and "Pray My God" with a tambourine duet. They also did the "First Song of Moses" and a solo to "Swing Lo Sweet Chariot." These girls are from the Word of God prayer group and dance and sing in a coffee house called the Lighthouse in the summer months. They expressed and danced with great joy, vigor - and have lovely voices.

Pat Lers from the North Shore of Chicago gave a very interesting multi-media presentation called "Be-to Neil Diamonds," J. L. Seagull recording of the same name. She had beautiful slides which were back projected on a special portable screen while she danced off to the side. The Bushnell girls did a dance sermon "Black and White" to "Jesu Joy of Man's Desiring." At Christmas time they did a 17th Century melody "Lo He comes with Clouds Descending" using soloist, oboe, choir and dancers in renaissance type costumes.

Suzanne was very impressed with the little girls Mrs. Margie Duiven brought from Grand Rapids. They moved beautifully as well as Mrs. Duivan.

Pat Harper wanted to pass along to the Newsletter a comment from Suzanne worth repeating. "It's funny dancers work hours with comparatively little money for the rare joy of dancing. I always have thought

it a great privilege to be a dancer - wish the teachers felt more that way." How true, Suzanne!

MINNESOTA -

Virginia Huffine reports: Part of the following is from a column in the "U.U. World," the newspaper distributed nationally by the Unitarian-Universalist Church headquarters in Boston.

"In Rochester, Minnesota, this year the Unitarian Church is following a new plan for family celebration. On the three Sundays before the holiday all members and friends of the church are invited to go to church an hour early and take part, as a family, in workshops of their own choosing. There is gift making, cooking, decorating, music and dance, among others. After the workshop-hour period, all gather together for a Family Worship Service. On the third Sunday, Dec. 23, the service included music, readings and dance prepared on the preceding Sundays, followed by a communal meal prepared by the cooking-baking groups.

"The Dance Workshops were led by Virginia Huffine with the assistance of two other dancers in an informal atmosphere. All ages attended. No dance experience was required of the participants - just the wish to move oneself to music in a group project. After a simple warm-up, the music "Torches, Torches" by J. Joubert with words translated from the Galician by J. B. Trend, was played. The leader offered a skeleton form (pattern) to be elaborated upon by the creativeness of the dancers. The following Sunday, in a holiday mood, a mazurka was taught, and danced around the Christmas tree. This was followed by the song "Day by Day" from Godspell with the original movements created by the participants. As this is written, the three dancers are planning a more stylized dance to perform to the Ode to Joy from Beethoven's 9th Symphony. These three pieces were presented at the Christmas service...."

From Helene Hass in St. Paul via Virginia Huffine: "Last spring we had a Music Workshop (including) a section on Movement. The theme was "Thank God for Circles" with a resource center on the theme "Created by God." The minister who helped us was Robert Havens, who also assisted in another Workshop called "Looking for Me," a title we used from a film of the same name on dance therapy. The purpose was to give teachers an evening of moving (to music), hoping they would enjoy it so much they might not be so hesitant in using movement in the (Sunday school) classrooms. After these two workshops, I came to the conclusion that we should have had more sharing time.

"In November, Paula Graham, a college student, and I presented an interpretation of the Lord's Prayer, using an antiphonal reading with clarinet background.

"Recently my husband, Howard, and I, who teach third and fourth grade Sunday school, sang a Christmas song "Hey, Hey, Anybody Listening" by Avery Marsh. I made up some actions to it and the children seemed to enjoy it a lot. The song is great, and is one of the "Hymns Hot and Carols Cool" by Avery Marsh.

"At another church service we (worked) with the theme, "People Build Walls Instead of Bridges." Our sanctuary has high brick platforms. We used a ladder and put six people up there before the service (ready) to do an interpretation to different readings on the subject of fear, loneliness, hatred, etc. that separate people. The service was concluded by guest singers from the Ba'hai faith who happened to have a song on the subject (of) building bridges instead of walls."

Again via Virginia Huffine from Rev. Robert Havens, Rochester: A beautiful program entitled "A Medieval Advent Procession "with interesting woodcut on the cover outlined the service of Dec. 9, 1973 at the Christ United Methodist Church.

"...Worshippers this afternoon might imagine themselves seated in the early morning hours in a darkened church, lit only by a few candles. As choirs move through the service processing gradually from west to east, from narthex to chancel, they symbolize the journey of the Christian pilgrim moving from darkness to light..."Let's Be Merry and Joyful" a 12th Century carol was danced....Children's dance group did "Carol Song and Dance".... (Ed. Note: Here is the first verse to that carol.)

"When God Almightly came to be one of us,
Masking the glory of His golden train,
Dozens of plain things kindled by accident,
And they will never be the same again.

Sing all you nurses, dance all the carpenters,
Sing all the publicans and shepherds too,
God in his mercy uses the commonplace, God
on his birthday had a need of you...."

NEW YORK -

From L'Ana Hyams: "Enclosed is a copy of the program for the Sunday morning worship service that I danced. I thought it could be included in the next bulletin for SDG members to share. I think it is important for other involved dancers to see how my church introduced this into their regular morning worship service.

"I have been thinking of all those who are seeking to bring dance back into the church service, without any support from ministers. Or of those who have had to go through a long struggle to gain at least some support, and how difficult it must be. I'd like them to be able to know of at least one church who really gave their utmost support, encouragement, faith, and warmth to the cause.

"I felt a powerful strength from Pastor Bertram and Pastor Bachman, that morning to the point that I really did not feel as if I were getting up and dancing alone. They were with me all the way. The experience was overwhelming.

"An idea that I used, which others might also get good results from is making banners to be hung in the church. Our church has the children make them, and each week different ones are hung. So for the morning that I was to dance, I had made new ones to be used: "Your body is the temple of the Holy Spirit" and "Praise the Lord with the Dance." They were made with burlap and felt.

"My church had never experienced dance in the church before, and so it was not only my first time dancing in a service, but it was their first time too! So that we had many discussions about it and worked on presenting it as naturally and effectiv ely as possible. We-being the ministers of the church, and myself, plus other fellow-dancers. I had written "Thoughts on A Spiritual Moment" (the cover of the service program) for my own clarification of what I was trying to say and experience through dance. Then i decided that maybe it would help the ministers to better understand what it was all about, so I had them read it. They felt that they would very much like to have it included in the service bulletin so that all the people would have the opportunity to read it, and better understand the message. Especially since this was the congregation's first exposure to dance, we should try and help them to experience this as much as we can. They felt that what I had written really helped make the meaning of the dance clearer. So they put it as the cover of the morning bulletin. Besides that, several weeks earlier, they talked a lot about Worship and the Arts in monthly bulletins, etc. They put a special article in two of our local papers not only announcing the worship service, but adding a lengthy background on my training.

"For me, that morning was enlightening in so many ways. It was the kind of experience that doesn't leave you feeling that it is over now, and only in the past. I know that what it has done for me and to me will continue to happen for a long time to come. It has not only given me a direction for exploring my religious beliefs, but I have found what I feel is the natural home for my dancing.

"I will be dancing "A Spiritual Moment" in St. Bedes Church of Syosset on Dec. 2, 1973 at their 10 a.m. service. I hope that any SDG Members in this area will be able to come."

(Ed. Note: And hopefully many were there!)

A P.S. from L'Ana Hyasm: "I have also enclosed something that a member of the congregation handed to me just before the service began. I think it says a lot of things we all feel and I would like to make it available for others to read."

Thoughts on "The Spiritual Moment"
Choreographed--Jan-Feb 1973 L'Ana Hyams
Reworked--Sept-Oct 1973 with Martha Merideth

"This dance is unique in that it is part of an actual religious experience, rather than only an interpretation of an experience. The creation of the dance itself and the religious experience cannot be separated. All future attempts I may make at expressing religion through dance will be carefully choreographed and created from the perspective of a dancer. But this was not. I danced this one day, almost spontaneously, as more of a contemplation--a conversation with God; not as a dance composed of steps set to music. It was a discovery of a new, much clearer way for me to relate to God. Doing the dance left me with a feeling that something made sense! A feeling I hadn't felt at all during the seven months before

when I had first begun to seriously think about my feelings toward God. I was able to channel seven months of emotional feelings into something that I could relate to. I found that dance is a medium in which I can express feelings, doubts, faith, beliefs, anxiety--. A direction for me to travel.

"The very first movements of the dance, although only lasting a few seconds, summarize what went on for seven months earlier. I did not know how I felt about God. I felt alone--confused--doubtful--frustrated. But then I feel something: A breath from God/I feel God's presence/My hand?God's touch is upon it. From then on, the dance explores His presence; trying to see, learn and understand more. The dance ends--at the beginning. There is a commitment--to follow God. There is a statement: HERE I AM. AND I KNOW YOU ARE HERE.

"I have thought a great deal about those persons for whom dance is an unfamiliar or/ and uncomfortable experience and how to make my message clearer or maybe more literal for them. But while working on a few simple verbal statements to be included with the dance, I found that I did not want to put that kind of clear cut limitation on the interpretation. One of the miracles of the dance is that it has the power to express deep feelings which couldn't be expressed verbally. I know that all of the verbal statements I have expressed about have only been formulated because of the dance. I couldn't have written any of this without it. For me, as the dancer, attaching words destroys the freedom of movement. I am so lucky to have this opportunity. I have the chance to do something to those people, and for the people--there is that risk of losing those persons who are not ready to experience it. I cannot destroy the dance by trying to reach for everyone--and then end up with no one! Most important is this chance that I've got. I feel so thankful for the chance to share this in part of the worship service. FOR ME. And for many others. L'Ana Hyams"

From the book- "I've Got To Talk To Somebody, God" Marjorie Holmes
Dance of Worship

Lord, for those of us who love dancing, let us dance sometimes in prayer.

The spirit often physically reaches out toward you. The heart is filled with emotions that words can't always express. The mind teems with problems that often block the path to you.

Lord, as I move to this music I offer up all my feelings. My joy in this beautiful world, my awe and gratitude. My hopes and my dreams.

"I offer you, too, in this dance my doubts and my disappointments. My anxieties and grievances. I banish them. I break their chains. I cast them into the music and my body frees my spirit to dance before you as well.

"Accept this dance as an act of worship, oh God, and draw near.

"And now as I dance I would offer up all the people I should be praying for. As I lift my arms in adoration I gather them in your blessing. I see them happy. I see them well. This vision is lived before me. As I dance I rejoice for their health, their happiness, their peace. These things I claim in your name for them.

"I dance for the people I love, oh Lord. I dance their cares into your keeping.

"But I also dance for myself. For the joy and wonder of my own being. I dance in worship, to reach you."

From Vira Klawe, Huntington Dancers of Faith, Huntington, N.Y., reports:
New items, currently being choreographed are "Together with Joy" being chosen lines from Psalms 96-98 used together. Background is the Adagio from the Beethoven 4th Symphony, with lines spoken by Pastor Malcolm Mooers of the Congregational Church. The Pastor has a remarkably beautiful speaking voice, and the group considers the recording of these Psalms a great asset. He also recently recorded for them lines from Genesis, to be called "In the Beginning" to background music of four different types: two are sounds of nature, one is oriental and one is an excerpt from the Grofe "Grand Canyon Suite" which suggests the majesty of hills and great open spaces. In early summer the group donated performances to two senior citizens groups, who seem to appreciate psalms more than anything. Being considered as costuming for the Genesis item is knitted tubing covering head and all, later in the dance being pulled down to shoulder height and worn over black tights and leotards. They are experimenting with nylon voile simple tie on dancing skirts over colored leotards for the "Together with Joy."

Vira Klawe, director of the Hunt. Dancers of Faith, directed a choral speech adaptation she had made of the poem "Sunday Morning" at a local Methodist Church with group consisting of teenagers. She also taught them Psalm 8. This was for a fall 1973 service.

The Huntington Dancers of Faith also appeared at an elementary school Thanksgiving week in a half-hour program of American Indian dance. Getting together an Indian costume is really fun. You can bead and fringe and decorate to your heart's content...feathers and all. (But "girls" wear only one, at back.) Vira has written a spoken sketch for adult non-dancers called "Rope" in which a real rope is used.

Vira set movement for Choral Rock Cantata "Joseph and His Amazing Technicolor Dream-coat" by Webber and Rice who wrote J.C. Superstar. This is for the senior choir at Congr. Church, Huntington in January.

Vira had a one-hour workshop in introduction to sacred dance for Suffolk Women's Assn. of Congr. Churches monthly meeting in Nov. It is surprising what can be packed into one hour - mild workout, interpretation of call to prayer, doxology and collect for non-dancers, and of one hymn "Take My Life and Let It Be" - all four verses.

A choral speeck work with floor designs of grouping though no body movement was taught by Vira Klawe at the Northport Methodist Church in mid-October. This was for the youth group. The church called it chore-ography though dancers would not term it so. It is a rewarding field to work, requires poise, bearing, good posture and clear diction.

Director Klawe is planning own work "In the Beginning" from Genesis for late winter to "taped amalgam" of electronic music, environmental music and other sounds. She still needs members urgently. She is plan-ning new work, short composition "Together with Joy" for May 1974 on recorded Psalm 96.

Omega Dance Group, Carla DeSola, director, reports:
Nov. 25 - dance for Feast of Christ the King, NYU Chapel, regular Sunday Mass: There were 6 dancers, a guitarist and an actor. It was based on Rom. 8 "Who shall separate us from the love of Christ..." and danced partly to original music by guitarist-composer Nick Hodsdon, partly to taped jazz and partly to dramatic reading. I felt it was very successful not just because the dance worked and people were moved by it, but because the congregation response showed how far they had grown in accepting dance. I've danced solos there for about six years and they were more than ready for more use of space, intense movement, etc. The dance ended with all in the congrega-tion joining in with a prayer in movement.

Dec. 10 the Omega Dance Group did a section of dance at the United Nations for a special service on human rights.

Forita Beh of the Omega Dancers reports: "Besides the work I do as a dancer in Omega and a student at the Martha Graham School, I am also teaching liturgical dance at the Academy of the Sacred Heart in New York. I would be interested in giving workshops in integrating dance into religious education programs in elementary and high schools. My work at the moment is with elementary school students...."

Report from Salem Sacred Dance Group, Salem United Church of Christ, Rochester, N.Y., Evelyn Broadbent, Director:
Sept 29: Sacred Dance Workshop for Genesee Valley Assoc. held at Henrietta U.C. of Christ. Evening program for the Assoc. in October: Proc. "Rejoice, Ye Pure in Heart", "Kyrie," "Sursum Corda," "Sanctus" (Winds of God) "Blowing in the Wind" and "They'll Know We're Christians By Our Love."

The Salem Sacred Dance Group did the Christmas Story on Christmas Eve to music of Heinrich Schutz.

Carol Rynbrandt of New York reports:
The one "Sacred Dance" piece I've been involved in recently was entitled "The Kings," a Christmas piece. Jo Floyd and Carol Feldman were the choreographers. It was a workshop performance on Dec. 14, 1973, New York City.

Joan Huff of Oswego, New York tells a tale not too unfamiliar: Haven't done anything this fall. Requests have come in but am having trouble getting dancers in this college community (unusual). They seem so busy. Did attend a

Liturgical Dance Workshop at Newman Center presented by Debbie DeAngelo of Endicott, New York where she is doing a lot of dance in the parish religious education program. Only had 6 at the workshop!!!!

Alice Teirstein of New Rochelle sends this: Members of Dance Club, Marymount High School, Tarrytown, New York danced in Christmas Mass, Dec. 9. Seven dancers - used aisles and altar - did 2 dances "A Simple Song" from Leonard Bernstein's "Mass," "Hallelujah Amen" from Handel's "Judas Maccabeus." Organ, flute, guitar and choir were used - all choreography by Alice Teirstein.
Dancers from YM-YWHA of Mid-Westchester, Scarsdale, New York danced excerpts from "Dance Service for Friday Eve" by David Benedict at Alice Tully Hall, Lincoln Center, Dec. 29. Six dancers - choreography by Alice Teirstein - organ and choir.

"Chassidic Sabboth" will be performed at Temple Israel, New Rochelle, N.Y., March 22, 1974 with choreography by Alice Teirstein.

OHIO -

St. Mark Jr. Sacred Dance Group directed by Barbara Driver have planned dance services visiting other churches. The Young Children's group did "Joy is Like the Rain." The entire group did "Hey, Hey Anybody Listening." "I Don't Know How to Love Him" was danced by a girl who has been involved in the group for three years. The group is doing an India Dance using Sais, Kumi Dance. It is a finger dance. Someone plays drums and zither. It is short, but to the point. Barbara has the poem read as it is expressed in dance. Barbara is looking for good music. If you can help her the address is 105 E. Worley Ave., Trotwood, Ohio 45426.

From Clement R. Burton, director of P.R.O.M. I.S.E.S. (People Relating Our Mission in Study, Extension and Service): We have a unique performing group based in Middletown, Ohio. Its singers, bellringers, dancers and players have toured Japan twice in concert since 1969. One of the aims of this organization is to promote understanding and cultural exchange between Japan and the United States. In this connection the group presented Members of the All Japan Modern Dance Association, in a program of contemporary dance on Nov. 26, 1973.

RHODE ISLAND -

On January 19, at St. Mark's Episcopal Church in Riverside, Rhode Island, Mrs. Carlynn Reed sponsored a Sacred Dance Workshop with guest instructors Kelli Wicke Davis and Susan Fulton Young. "Religious Expression Thru Dance." Kelli Wicke Davis is presently developing a Dance Department in the Fine Arts Division at Roger Williams College. Susan Fulton Young has conducted "Renaissance Movement" adult group at her church for the past two years. Three films were shown: "A Dancer's World" by Martha Graham, "Three Promenades with the Lord" by John Butler and "There is a Time" by Jose Limon.

WASHINGTON -

News from Barja Nazaretiz:
At Seabeck, Oregon Conference--Freedom to Love--Aug. 6-12, many campers were introduced to concepts of how they could use dance as an integral part of the church service.

This birdseye view captured the interest of about a dozen people from the Northwest area--Oregon, Washington, and British Columbia. These people now have a one-year membership in the SDG. They hope to find cut more as to what other people are doing in an effort to educate themselves in their various isolated settings. Some had never thought of the idea before, but were delighted to hear of the possibilities. Perhaps next summer I will hear stories of how they have tried their wings.

August 5-11 at Eliot Institute, Camp Kiwanis, Lake Cowichan near Victoria, B.C. five campers developed a dance motif. Music: Missa Luba. Dancers: Rev. Colin Mallard of Comax and David, Gerry Tromp of Victoria, and Barja and Behira el Benaresiah of Seattle.

A religious dance workshop is planned Feb. 16 as part of the 12th annual meeting of the PNWD (Pacific Northwest District) Unitarian Universalist Assoc. Theme: Personal Renaissance.

Their feeling is that with increasing leisure time at their disposal, most of them will have more opportunity than ever to experience new facets of life. The

atmosphere will be one of festivity, acceptance, and sharing. Location: Island Hall, beautifully situated on a Fancouver Island beach. We anticipate approximately 200 delegates.

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-- EVALUATIONS --

+ +

ONE

Regional Workshop of the Sacred Dance Guild, The First Parish in Concord, Massachusetts, November 10, 1973

By Joan Sparrow (Organizational Report)

Early in August I began writing letters to see if the First Parish in Concord would be interested in having a regional workshop there and could save the use of the building for a date in November. The 10th was agreed upon. Some more letters and phone calls prepared for a meeting on October 1 with Patrick Green, the assistant minister of the church, Mrs. George Barker, who became registrar for the workshop and another woman. A flier was roughed out and a budget drawn up. (Later some misunderstanding developed with the parish committee which wanted to charge us the full rental fee for the use of the building. Mr. Green and I had thought of the workshop as a church activity and expected to pay only minimum charges for sextan, etc. Letters and phone calls produced a half-rate compromise.) Phone calls procurred Florence Whipple and Cora Miller Wells as leaders. (Virginia Lucke had given me a list of suggested resource people.) With the assistance of Mrs. Lucke, National Publicity Chairman, too, I compiled a mailing list and Mrs. Barker mailed to that list. The fliers also went out with the church newsletter at that time.

Letters of confirmation and information were sent to both dance leaders with a request for biographical material to use in publicity. Promotional literature and some photos were sent to the church newsletter, the denominational newspaper, to two local newspapers, a Jewish paper, an entertainment weekly, and the three Boston daily papers, and to two radio stations.

At the end of October we had our final committee meeting with Pat Green, Mrs. Barker, and two other women. We decided to order the film "Art Is" to be shown in the afternoon break. Advance registrations were low, but we were willing to continue with plans. We considered the specific needs for the day, including food which was delegated to two other volunteers. One woman kept track of the cost of supplies and took home the surplus deducting estimated value of that from initial cost so workshop expense was only for what was actually used. This was for coffee when registering, coffee, tea or milk to have with box lunches, and sandwich ingredients for volunteers and/or others if needed, plus juice for the afternoon break.

Fifty-two people attended the workshop. We had greetings during the day from Dr. Dana McLean Greeley, minister of the church. Virginia Lucke, National Publicity Chairman, was introduced and spoke. Carlynn Reed announced the January workshop in East Providence.

A few days following the workshop I met with Mrs. Barker to settle the financial account and receive registration data which I later shared with Virginia Lucke for updating the regional mailing lists.

By Joan Sparrow (Evaluation)

Fifty-two people - half of them high school age or younger - all interested in religious dance gathered for the Sacred Dance Guild regional workshop held in Concord, Mass. on Nov. 10. The First Parish hosted the event and members of that church formed the planning committee and took care of the needs of the day.

The two able leaders for the workshops were Florence Whipple and Cora Miller Wells. Mrs. Whipple lives in Marblehead and teaches dance at the Beverly Commity College. For six years she has been director of the Marblehead Dance Workshop and she has contributed articles about dance to a number of publications. Mrs. Wells lives in South Weymouth and is assistant professor of dance at Bridgewater State College. She, too, has had extensive experience in liturgical dance and workshops and has also written on the subject. These leaders each had a part of the whole group in the morning and after box lunches were eaten they changed groups so that everyone had an hour and one half with each of the leaders.

Both leaders presented warm-up

techniques but went quickly on to more creative assignments. The movement capacity of the body was explored and then varied with different rhythms and qualities. Interpersonal sensations were felt when working with two's, three's and four's with Mrs. Whipple. She introduced mood responses to single words and the choreographic potential of freely scribbled crayon marks. Mrs. Wells explored the dynamics of larger groups moving at random over the whole area of the room and later moving together in response to one person as leader. She also included some vocal expression.

During the afternoon juice break a film, "Art Is," was shown. No single statement answered the implied question, but rather the totality of the film. It showed art in sculpture, mime, dance, architecture, painting, music, and nature.

Sister Pat Curran rehearsed for us her solo choreography for Bernstein's "Sing God a Simple Song." Then six girls from the Hancock Church in robes and with candles presented a dance to music of Bach. Twelve others shared their interpretation of the same piece from the Bernstein Mass used earlier. Two girls who are working on a Christmas presentation to "Joy to the World" showed what they had prepared so far. A girl from Sherburn did her part from a larger arrangement of "Lord of the Dance."

Toni Scott wrote to Joan:
"We were enthused with the workshop in Concord and my girls are eager to attend the next one. Both the leaders provided new approaches to body techniques and to the development in choreographing dances. I found it a very helpful day and was pleased with the genuine interest of all present and the number that attended...."

TWO

Sacred Dance Workshop, St. Mark's Church, Riverside, Rhode Island, January 19, 1974
By Carlynn Reed

Despite threats of bad weather and the present problem of gasoline shortages, forty-two eager females attended the Sacred Dance Workshop held at St. Mark's Church, Riverside, R.I. on January 19, 1974. Ten arrived Friday evening and stayed in various places in the area. Five from Rockville Center stayed at my place and we had a tremendous time of stimulating conversation the eve of the Workshop.

Seven came from N.Y., thirteen from Connecticut, seventeen from Massachusetts, and five from Rhode Island. Virginia Lucke attended as our guest.

The day consisted of two-hour classes with each of our two instructors, three films, "home" movies, some individual presentations, and end of the day chit-chat over a chicken and rice supper.

Kelli Wicke Davis, who was one of our instructors last year, led a technique class which was both exhausting and exhilarating. Kelli encouraged the dancers to total body participation and the marvelous feeling of "letting oneself go." Those interested in primitive dance were especially happy with Kelli's class as she led us in some very interesting movements.

Susan Fulton Young from Cambridge, Mass. conducted classes in religious interpretation and choreography. An excellent dancer herself, Sue is very committed to the idea of Sacred Dance as a very meaningful part of a life of worship. She strongly encouraged those interested in Sacred Dance to total commitment both as dances and children of God. Sue emphasized a professional and prayerful attitude toward all work done in Sacred Dance.

The films we viewed were Martha Graham: "A Dancer's World," John Butler: "A Choreographer at Work," and Jose Limon: "A Time to Dance." The films were a very positive addition to the day as we were inspired by the masters of the art of dance.

A very full day it was. My sincere gratitude to all who attended. I know how much you sacrificed to be there. My wish is that you have been inspired to more complete and dedicated service, physically, mentally, and spiritually.

From L'Ana Hyams and Martha Merideth:
"I just wanted to write a little note concerning a sacred dance workshop I attended this past weekend, which I though might be shared in the Newsletter...

"Carlynn Reed's workshop in R.I. was the first one we have ever attended and we were glad we made the trip from L.I., N.Y. The three films she had for us to see, by Martha Graham, John Butler, and

Jose Limon, were so inspiring. That alone made the long trip worth it. One of her instructors--Kelli Wicke Davis--gave a vigorous and exciting primitive/jazz class which really made the day for us. As dancers ourselves, it was so good to talk with people who also feel that the discipline of technique is absolutely necessary. So many people become so turned off to the idea of 'sacred dance', because all they have been exposed to is a group of untrained housewives. We feel that unless strongly trained dancers, who are capable of expressing through their bodies, are used, the whole beautiful idea of 'sacred dance' will fade away. Carlynn's group was made up of several women who feel the same - and it was good to meet them! Thank you, Carlynn, for a worthwhile experience!"

THREE

Sacred Dance Workshop, Bushnell Congregational Church, Detroit, Michigan, November 10, 1973, Rev. Michael H. Carman, Mrs. Robert Gray, Mrs. Charles Bartholome

From Pat Lers:

"I am writing this while I am still excited. Everyone was happy and outgoing, sharing and learning as much as possible in one day. There was an unusual beautiful balance in age without any barriers whatsoever! It seemed that every activity and inter-relationship was wide open to the Spirit.

"The classes were so alive; Forrest really moved his morning class to responding to his guidance. We ran, leaped, and rolled on the floor. We experienced being overcome by an outside force, as well as having the will to overcome outside forces; which definitely relates to faith.

"I went to Gary's afternoon class, and he proved to be the enthusiastic instructor we were promised. I would say he has a way of helping persons become more self-confident in moving their bodies. After all, without confidence in what our bodies can do, and without a sense of direction in movement, we would find it very difficult to praise God with the dance.

"The sharing part of the Workshop was unusually spontaneous. I did not notice any hangups or vibes of traditional vs. contemporary. Every dance seemed to be a continuing spiritual experience of worship, love, and openness to God. I want ever so much to see everyone again; and by dancing, praise God!"

From Suzanne Gray:

"I don't know where to begin but I'll jump in while I am really inspired - saw Martha Graham's company this afternoon (Dec. 1) with all my girls from the Sacred Dance Group. What a wonderful program and "Diversion of Angels" is the most beautiful dance I've seen in many years. Seeing is the next best thing to dancing it and I will thank God in my prayers tonight for the opportunity of seeing "her angels" dance! My girls seemed to really enjoy going as a group and seeing today's program and also our workshop Bushnell sponsored Nov. 10. Forrest Coggan did a wonderful job for us. He is a warm very patient soft spoken man and he taught us the most beautiful Inca processional based on the Harvest. He also brought sound movies of his dancers doing "Missa Creole" which left everyone wishing they could see the group in person - beautiful costuming and music.

"Gary Schaaf is a young dancer and very enthusiastic in working with young people. Had some comments that he was too balletic - 'technique was above my level.' However they then said they enjoyed it, was a new experience. We only asked two questions on our evaluation sheet:

1. I found this workshop helpful in the following areas.

2. May I suggest the following be considered for the next Sacred Dance Workshop. Running throughout the evaluation sheets was a plea for more time to be spent on sharing of ideas, on music, meaning of Sacred Dance, i.e., history of sacred dance, what other groups are doing and having the groups show what they have been doing...."

(Ed. Note: There is more on this Workshop in the Dance Activity Section under Mich.)

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- IN MEMORY -

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Mary Wigman

(Ed. Note: This is from Dance Magazine. In our next Issue we will carry a special article on Mary Wigman!)

"....Mary Wigman 1886-1973....'Mary Wigman is a destructive dancer and her influence is dangerous.' - Lincoln Kirstein, 1931.

"With Wigman the dance stands for the first time fully revealed in its own stature... The magnificent aliveness and eloquence of her body, her profundity of emotional penetration, and her ability to communicate her perceptions in the unintellectualized realm of experience make her dancing a thing of constant evocation, and mark her as certainly one of the greatest figures in the modern arts.' - John Martin, 1939...."

# #

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Mrs. Mal Schlegel
2514 Union SE
Grand Rapids, Michigan 49507

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MUSIC
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From Virginia Lucke - suggestion: "Take My Life and Let It Be" by David H. Williams in calypso rhythm. Would be fun circle dance + lots of possibilities. # 3048 W. H. Gray Co., Inc., 159 E. 48th St., NY 30¢.

**********SPOTLIGHT ON NEW MEMBERS**********

The following are new members. Their addresses are listed in the Membership List included in this issue:
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Coutu, Joe, Canada
Doxier, Ellen, Virginia
Duncan, Doryann, Colorado
Dunitz, Lisa, California
Eichler, Elizabeth, New York
Farnham, Kay, California
Firmin, Margaret, Ohio
Graessle, Carolyn, Illinois
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Hass, Ramon, Indiana
Herbut, Cathy, Utah
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Kister, Dan, Colorado
Lewis, Brenda, Pennsylvania
Lyon, Barbara, California
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Menefee, Jeneil, Tennessee
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Reeves, Nina, Alabama
Reimanis, Mrs. E., New York
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Vestal, Kristine, Connecticut
Volz, Sybille, Massachusetts
Weeks, Lois, Minnesota
Winget, Charlotte, California
Youngs, Darlene, Washington
First Congregational Church of Phoenix, Arizona

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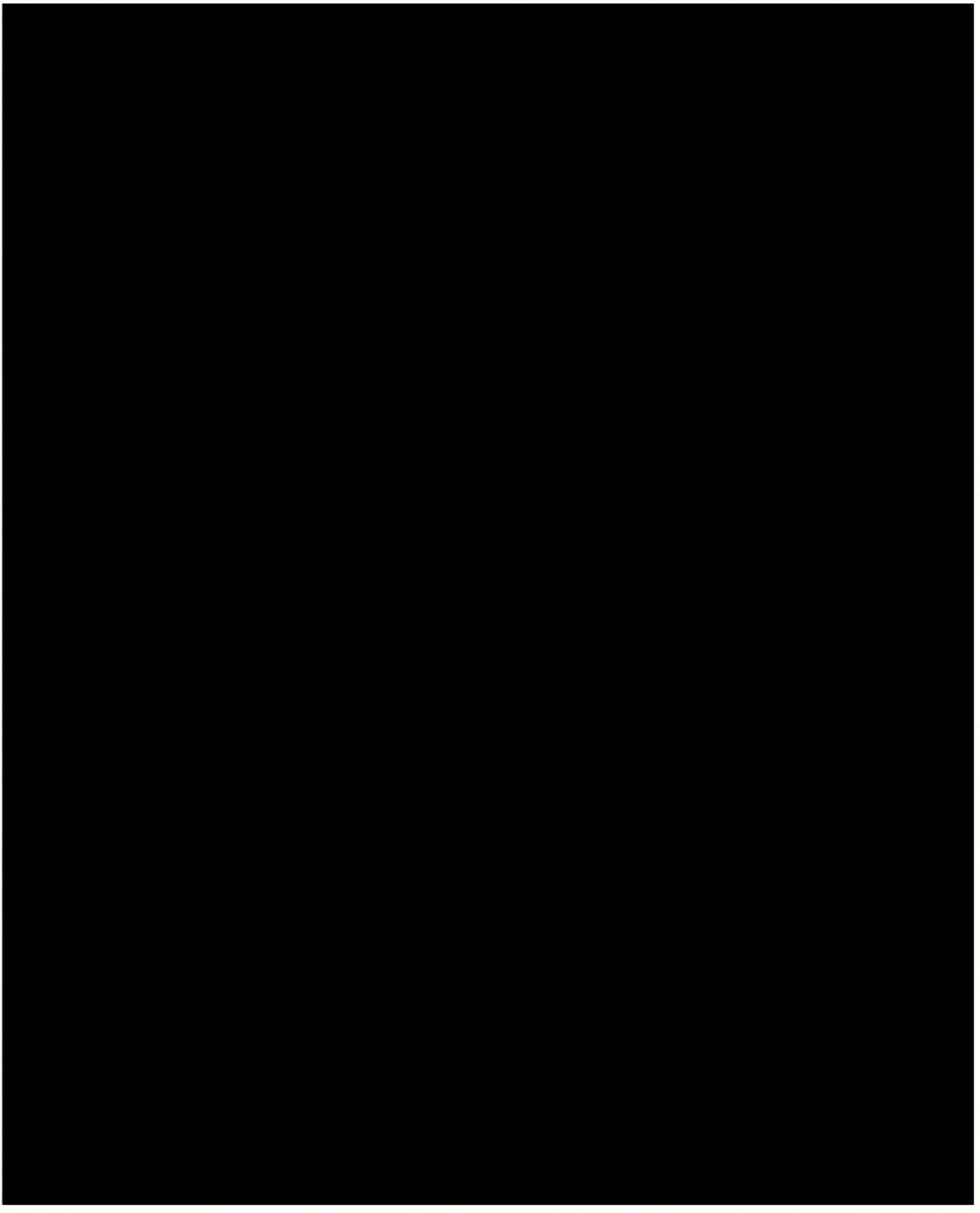
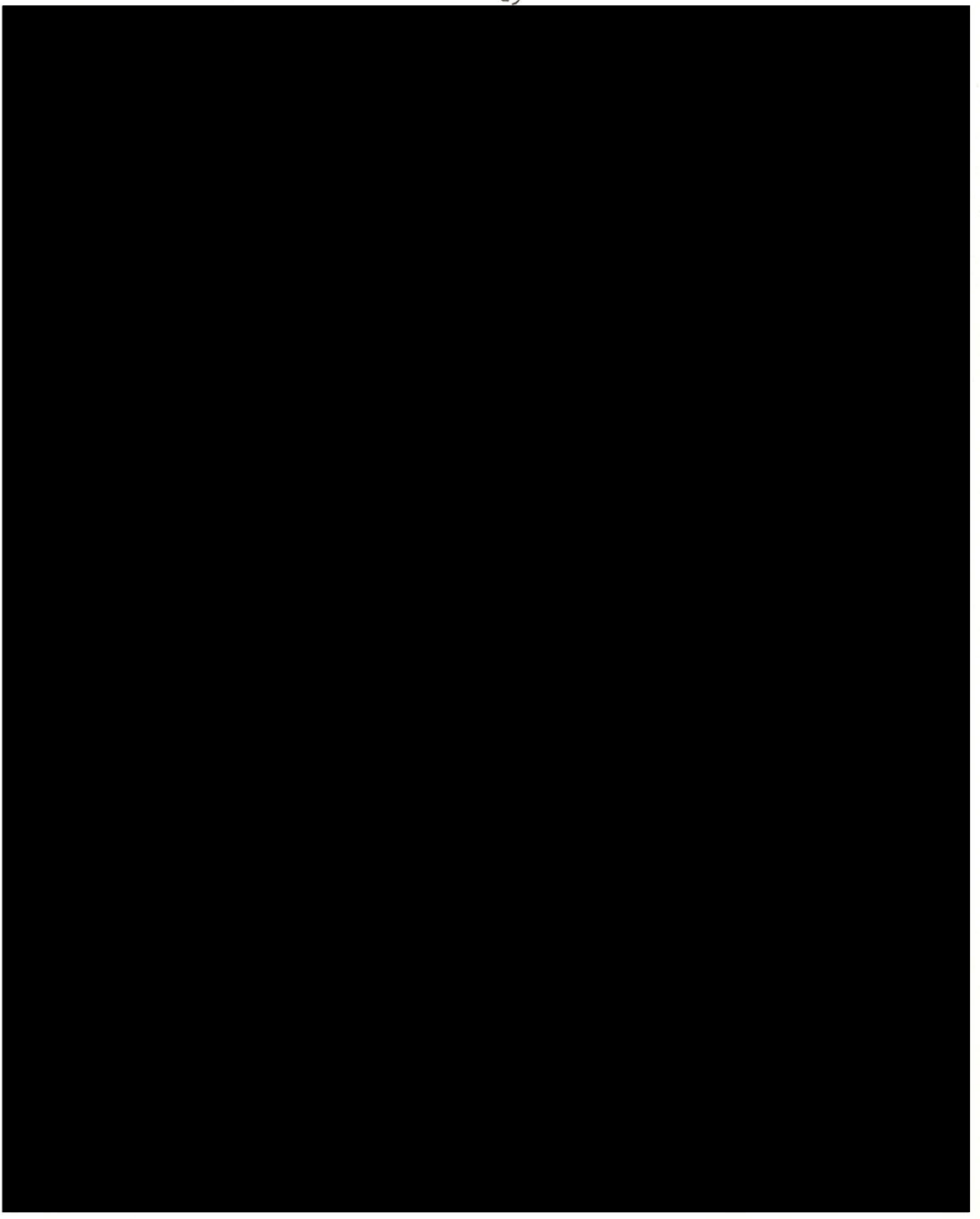
CHANGES OF ADDRESS

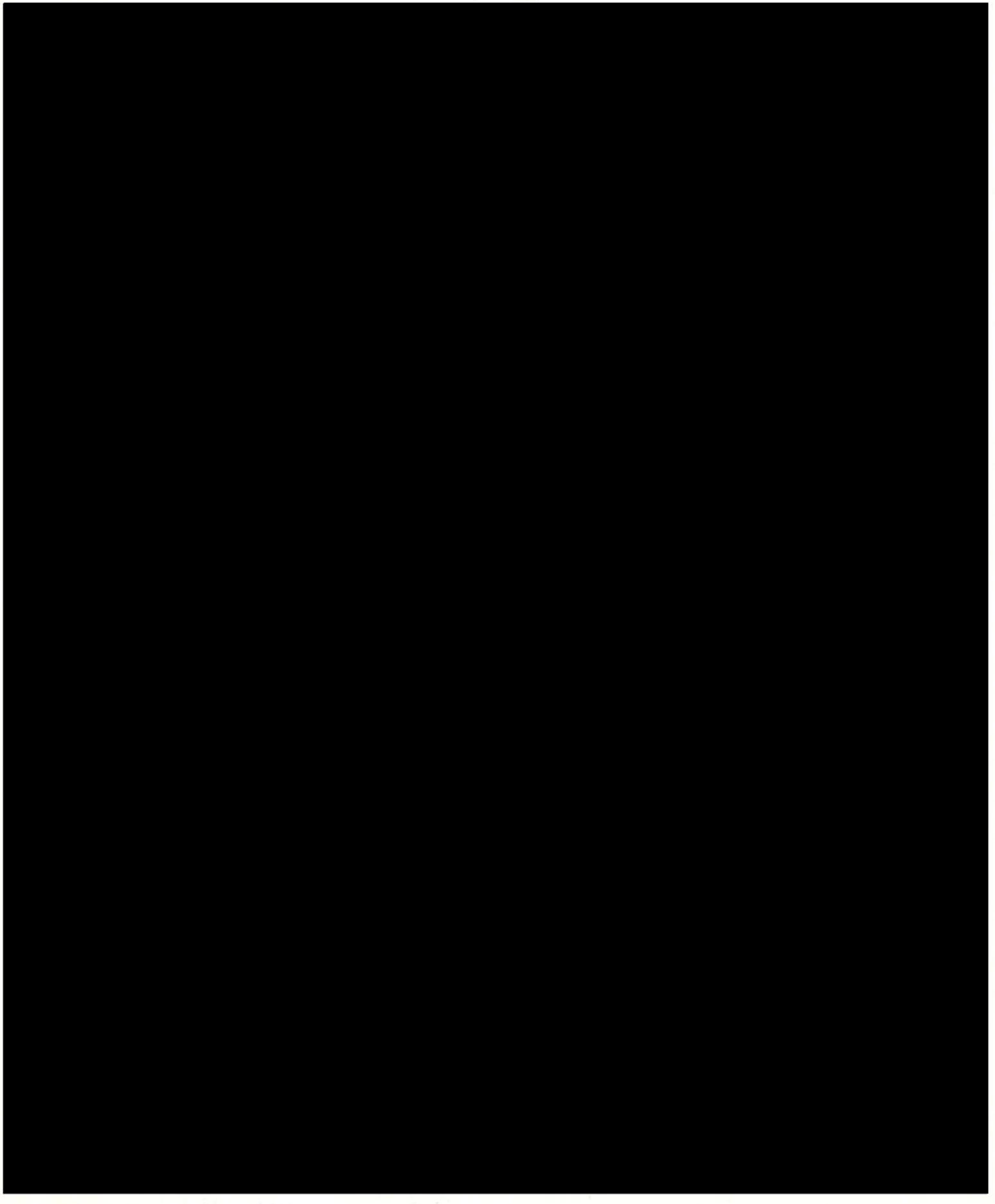
The following have moved. Their new addresses are in the Membership List:
Chaney, Margaret, Illinois
Conway, Carol, New York
Danielsen, Thomas, California
McKamey, Fritze, Pennsylvania
McKenna, Sr. Michael Ann, Kansas

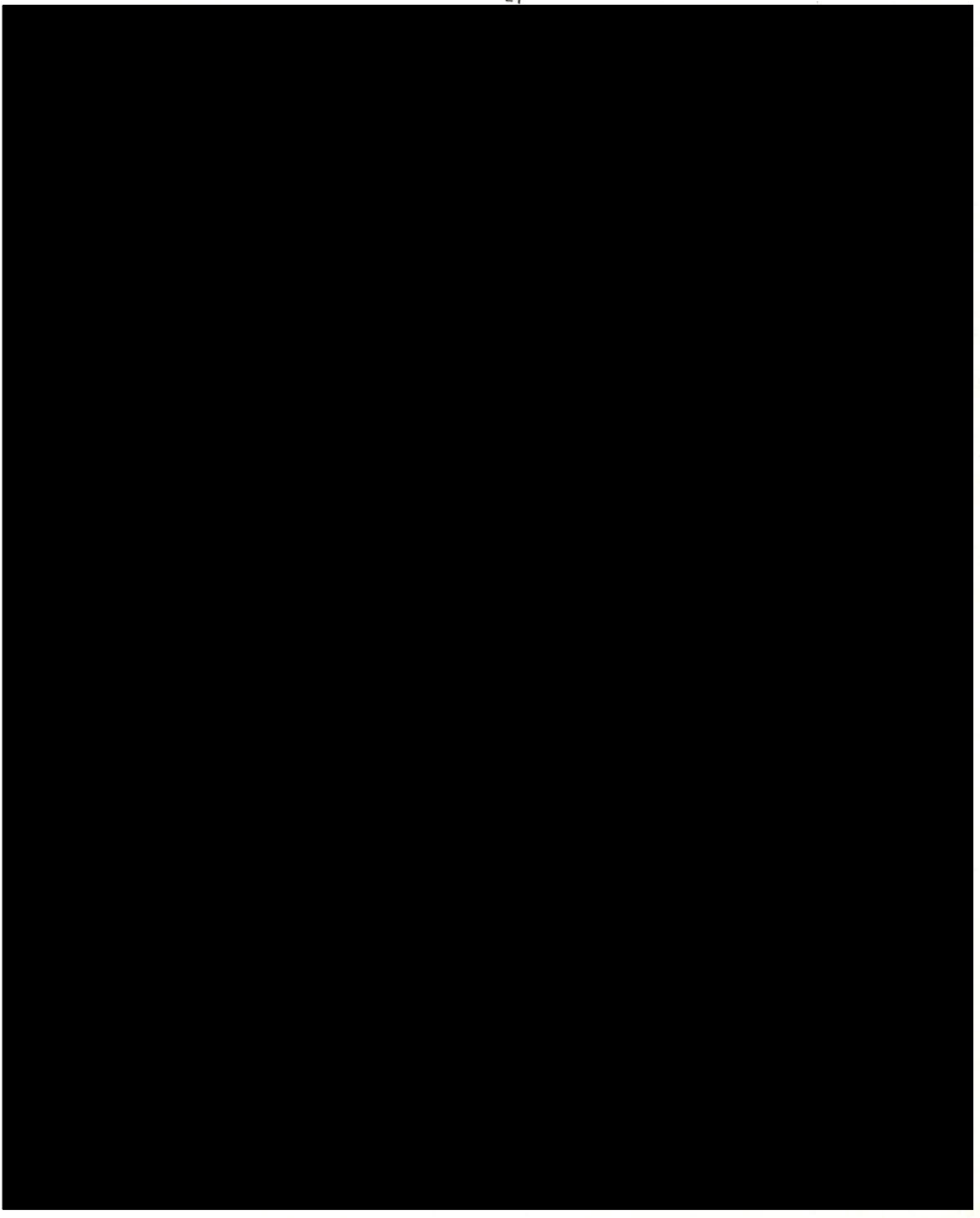
MEMBERSHIP LIST
January, 1974

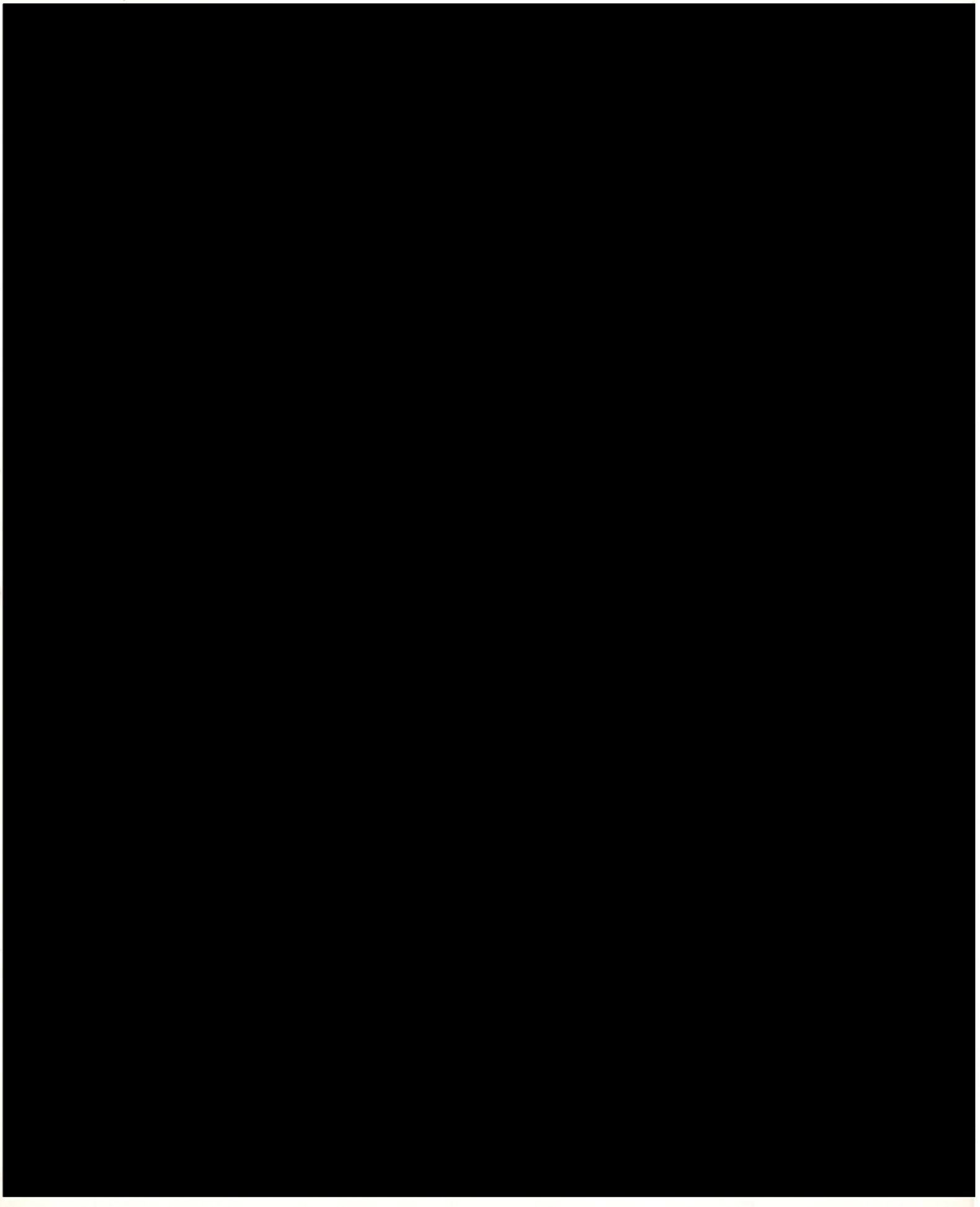
[redacted]











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